

JULY-AUGUST, 1956

# music journal



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Mozart Carries the Mail – R. B. Walls

As to Interpreting Operatic Roles – Leonard Warren

Tony Pastor – Charles Hechler, Jr. . . . Church Choir Festivals – W. W. Norton

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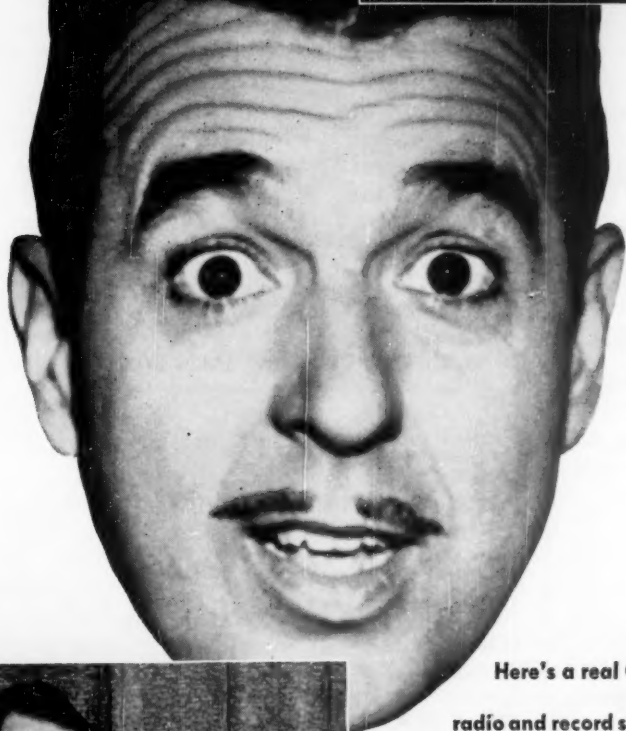
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## Editorially Speaking . . .

SINCE this issue of *Music Journal* closes the first fiscal year under the current editorship of the magazine, it may be well to review and summarize our policies and objectives as of the present and immediate future. As in the days when the late Ennis Davis headed the editorial staff, *Music Journal* still addresses itself primarily to the music educators of America and their students. But it also believes in the slogan, "Music for Everybody," and has faith in the capacity of progressive teachers to realize this ideal not only in their schools and colleges but in the communities influenced by their work.

We are sincerely in favor of the widest possible participation in musical performance of all kinds, but we believe quite as sincerely that much of this activity cannot aim beyond the honest pleasure of the participants and that professional standards are not always possible or even advisable. To the great army of dedicated instructors and coaches of bands, orchestras and choruses, as well as the teachers of individual instruments and singing, we are glad to offer a variety of material representing the experience of recognized experts in these fields. But we are interested also in discovering new and practical ways of creating music-lovers among those who cannot logically aspire to more than the satisfaction of a good listener, and who should not be denied that satisfaction merely because of a lack of talent.

We shall not hesitate to continue, as in recent issues of this magazine, to emphasize the human phases of music as both an art and a recreation, in the hope that the most serious of educators may find in such materials a stimulus to their own work as well as to the interest and enthusiasm of their pupils. We believe in the value of appealing pictures to supplement the printed word, and we are not averse to touches of humor, even in the form of light verse and an occasional cartoon.

From the standpoint of solid education, the department conducted by Professor Jack M. Watson, of the Music School of Indiana University, has proved both significant and popular and will continue to appear in every issue, beginning with September. This is literally a Music Educators' Round Table, at which the most distinguished authorities regularly gather to express their opinions on certain problems and give sound advice to their colleagues. The list of contributors to this department has been outstanding, and the future promises an equally high standard. It is entirely possible that economic as well as

pedagogic problems in the field of music education will be discussed in future columns, and inquiries or suggestions in this important direction will always be welcomed by the editors.

Essentially *Music Journal* should be considered a clearing-house for practical ideas in the educational field, as well as a stimulus to the wider practice and enjoyment of good music of all kinds. This magazine's original motto, "For the Advancement of Music in America," still holds good, and any material that contributes toward that ideal must be considered deserving of a place in its pages.

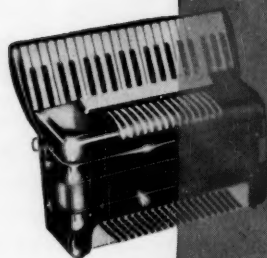
At this moment there is a wide-spread activity in summer music schools, camps, workshops and festivals, whose effect will undoubtedly be felt in the work of our music educators during the coming school year. *Music Journal* is doing its best to inform its readers of such activities in advance, besides announcing important prize competitions and awards. (Obviously space does not permit a report of musical events already past, except in rare instances.)

Finally it is our considered editorial policy to serve as a most necessary link between the users of musical merchandise and those who manufacture and distribute these vital supplies. Our advertisers regularly present important information concerning available sheet music, books, musical instruments of all kinds, uniforms and other necessities in the educational field. We have confidence in their products and recommend them wholeheartedly to our readers. There is today an unprecedented co-operation between the music industry and its clients, and *Music Journal* will do everything in its power to stimulate and preserve this healthy situation. ▶▶▶



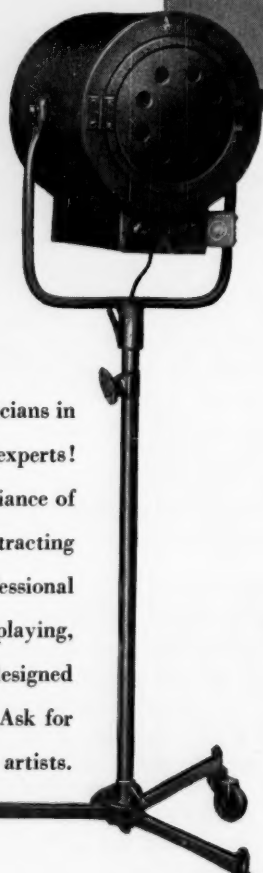
Madison Sale, *Toronto Telegram* photographer, was awarded third prize (\$100) in the 1955 National Photography Contest conducted by the American Music Conference for this photograph. The little girls playing the piano duet are Carolynne Allen and Janice MacDonald of Toronto.

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# Mozart Carries the Mail

ROBERT B. WALLS

**I**N this year, marking the 200th anniversary of Mozart's birth, the sprightly music of that gentleman is heard everywhere, and no musician is unaware of the significance of 1756 in the history of music.

Even so, many will be surprised to know that the significance of the year is recognized in circles other than those purely musical,—that governments of European nations are busily printing the portrait and the music of the little Austrian on small squares of paper prepared for the purpose of pre-paying the carrying charge on letters and parcels by the mails.

But the wonder of the twentieth century musician could hardly equal that of the genius who rests in an unmarked pauper's grave. Mozart and his contemporaries never heard of a postage stamp. It was not until nearly half a century after his passing that a certain English lord invented the device now used throughout the world to expedite the carrying of the mails.

1956 is not the first year, however, that Mozart was accorded the signal honor so long reserved for the ruling heads of nations. As far back as 1922, Austria included his smiling portrait in what is known as the "Famous Musicians" series of seven stamps (illustration no. 1). Others in the distinguished company are his beloved Papa Haydn, fellow pupil Ludwig van Beethoven, Franz Schubert, Anton Bruckner, Johann Strauss and Hugo Wolf,—all celebrated musicians who were Austrians by birth or adoption.

After that it was not until 1941, the 150th anniversary of his death, that another stamp appeared in

Mozart's honor, and in that year not one, but three were issued. Hitler's

Germany, ever alert to opportunities  
(Continued on page 24)



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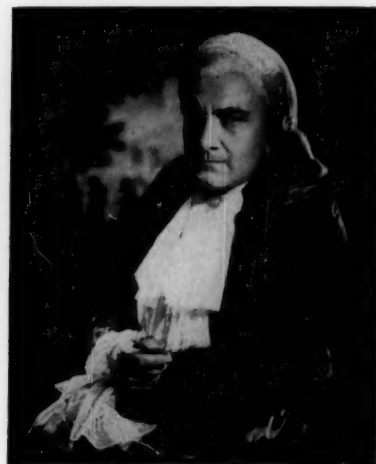
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Mr. Walls is Director of the Department of Music at Oregon State College, Corvallis, Oregon. He is both a stamp collector and an authority on Mozart, which makes his combination of these two subjects a logical one.

# As to Interpreting Operatic Roles

LEONARD WARREN

(As told to Marjorie Samuel)



Leonard Warren as Scarpia

OPERA in America, at the end of the first quarter of this century, had become rigid with tradition, and the tradition was not a healthy one for an art that was about to be confronted with the full flowering of the cinema, television and the naturalistic school of the theatre, competing for the "Amusement Dollar."

Opera had underemphasized storyline and acting, subordinating them to music and singing. Scant attention was paid to settings, in terms of making them realistically acceptable to audiences who were being lavishly wooed on that level by theatrical and movie impresarios. The same was true of direction, which of course produces action and acting,—both essential ingredients in an opera presented dramatically instead of in a concert version.

The result, for those who had no special ear for music or delight in singing, was an unbelievable and therefore unmoving and unpersuasive theatrical production, given in a foreign tongue, portrayed flatly by performers more interested in hitting the high or low note for which they were famous, than in being accepted as a credible Tonio, Rigoletto, Scarpia or whatever. A further result of course, was a static rather than a growing audience for opera,

and often even a waning interest on the part of the audience already existent.

The picture is very different today. Contemporary prima donnas are often as glamorous as the libretto would imply. Whether this is due to the emphasis on good looks and good figures created by fashion, cosmetic manufacturers and those who are interested in health generally, such as life insurance companies, or whether it reflects a conviction by impresarios (manifested in their selection of singers), that opera must compete with movies and the theatre in the pulchritude of its practitioners, who can say? The latter assumption seems likely to me because it has been accompanied by a steady acquisition of new mountings for the standard operas, with settings and costumes designed by people often identified with the contemporary theatre who realize that the action of any stage work must be geared to its physical settings.

## Acting Improves

Hand in hand with this has come a steadily higher standard of acting. This can mean only good for opera, because a persuasive performance dramatically sets the stage for the music to have its greatest impact, and a poor one inevitably detracts from it. In this kind of climate opera, as a drawing-card for audience attention, is growing. Opera on TV for instance means two things: First that its sponsors assume a wider audience than would have been rea-

sonable two decades ago, and second, that operatic presentations of this sort will create and discover new audiences for TV as well as for opera.

This is not only an interesting situation to discuss objectively; it is also one I rejoice in personally. I am happy this growth of emphasis took place in my time. For it extends the horizons of the performer, gives him new goals, and makes it necessary for him to develop new techniques and new insights.

For me, the conception of a role dramatically, as opposed to its lyric conception, is an intensely personal experience. It is almost mystic in its nature, achieved over a long period of brooding, thinking out the motivations as the character would, reacting to other characters as he would be likely to. When I sang the role of Scarpia in *Tosca* at the Met last season for the first time in my career, I realized this as never before. In Italy in the summer of 1955 I prepared the role with Maestro Riccardo Piccozzi. This had been one of my reasons for going abroad, so I was understandably perturbed to learn on my arrival that Maestro Piccozzi had suffered an accident and was in the hospital. I need not have worried. His hospitalization in no way limited his capacity for work. Every afternoon for a fortnight we spent two to four hours merely practicing Scarpia's walk, evolving a walk that not only fit the tempo of the music, but expressed many of the nuances of the character. While Piccozzi beat out the rhythms of the music, and I

*Leonard Warren is the famous leading baritone of the Metropolitan Opera, whose name is associated with a wide variety of dramatic roles. His voice has been called the most beautiful in the world today, and his acting ability has kept pace with his development as a singer. He offers expert advice to operatic aspirants.*



walked back and forth in the small hospital room, we discussed the complex nature of Scarpia. How might one presume such a man would have walked? He was not lame, but he carried a cane. In his hands it seemed a potentially ominous weapon, not an assistance. He was a menacing man, then. He was also, we knew from the script, an aristocrat, a politician,—cruel, powerful and suspicious. Considering the music, how could such a man express these elements in his walk? It would have purpose and authority, but also abrupt changes of pace. Such a man would perhaps stop suddenly to look back over his shoulder to make sure his orders were being obeyed, or to watch the effect of his last verbal thrust on the object of his displeasure or fancy. The result was a walk of sinister threat.

### Physical Details

This is but one facet of the round character I was trying to create for myself so that I could project it for an audience. His walk achieved, many of his other physical gestures seemed almost to create themselves. Such a man would use his lorgnette with abrupt, harsh gestures. It would be impossible for him to flourish it, or to play with his lace cuffs like a dandy, as would, say, the bachelor character Alfonso, in *Così Fan Tutte*. But merely acquiring the physical bearing and accompanying gestures which could be reasonably assumed for the character was not all. We discussed him searchingly, seeking to understand him, almost as a dangerous antagonist who must be coped with, as indeed he was. Gradually I gained my own comprehension of his nature objectively, so that there occurred a subjective synthesis between my own self and that part of my ego as it developed its own Scarpia aspect. This, I imagine, is the essence of the mystic process by which any actor gets his teeth into a role. It is complicated for an opera singer by the need to project this understanding, not only dramatically, but musically.

In achieving such an intimate understanding of the character he hopes to project, the actor has recourse to certain aids; make-up, costume, wigs, props, etc., all help. A performer has small control usual-



Leonard Warren as Tonio

ly over wigs and costumes, but in the matter of make-up he is his own creative artist. The sadness of the deformed Rigoletto, for instance, is physically projected more than the off-balance walk that would afflict a hunchback, and which proclaims his affliction to the audience. His emotional attitude toward it is further projected through his appearance,—by creating a face that shows the effects of sadness, deformity and trouble on the human soul. This is done, first of course, by understanding empathetically Rigoletto's sorrows, but also by adroitly lengthening the facial lines . . . an addition to the nose, sombre, dark-shadowed eyes whose brows are pencilled downward, lines of painful dejection from nostrils to jowl, an unhappy downward droop to the corners of the dejected, troubled mouth. The face created is one of infinite sadness. It works its effect not only on the audience who see it on the stage, but on the singer as well, when he sees it in his dressing-room mirror.

Of course, make-up is only the frosting on the cake of understanding . . . the comprehension of a character's subtleties that comes from the kind of long brooding previously described. Tonio in *Pagliacci*, for instance, requires so little make-up, and that so lightly applied that the actor's reliance on it is really negative in essence. That is, he hopes to convey by it that Tonio is *not* many things. While he may be complicated, he is *not* profound, *not* much touched by the intellectual process of life, nor by the bona fide emotions

of a whole personality. For a Falstaff, a man who has lived hard and realistically, with the marks of his life clearly discernible on his face and figure, the stance is awkwardly off-balance (aided by some padding) because of the body distorted by overindulgence. Make-up here can help the task of projecting a nature that is gross, greedy and guileful. The face lines to be pencilled in are heavy, but rounded and with a little upturn, for Falstaff is a man who feels no guilt and takes a simple joyful pleasure in his sensual satisfactions. The hair is unkempt, the eyebrows ungroomed, the eyes made up to convey the zest of a man with lusty appetites.

### An Actor's Actor

It is quite otherwise with Tonio. For him the face should be but little touched. He is an actor in a company of players and lives, it seems to me, in the theatre's world, scarcely knowing the difference between himself and the theatrical characters he acts on stage. He has become so used to their emotions he has hardly any of his own. What the audience sees is the amiable face of a disarming simpleton on which time seems to have made no inroads. What it must realize, if the characterization is to come off, is that this visage masks a neurotic nature which cannot tolerate a rebuff. Tonio's face has the blandness of the actor's off-stage. No hint of his own character is discernible, so accustomed is he to mirroring the emotions of the roles he plays. Rebuffed by Nedda, he revenges himself by informing Canio of her rekindled love for Silvio. The understated make-up permits him to appear like one kind of man, while feeling like another. The audience should realize he regards himself as a character in one of the dramas he plays in, and feels obliged to act as such a one would be called on to behave . . . that he is reacting out of ego, rather than a bona fide jealousy.

The actual physical setting of the opera to some extent influences the characterization's realism also. Whenever a new production of a standard opera is launched, the dramatic element takes on new validity.

All such aids help the performer

(Continued on page 19)

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# Church Choir Festivals

WILLIAM WELLINGTON NORTON



**I**N 1951 the College of the Pacific Conservatory invited me to become the Director of the Church and Community Music Project, an enterprise financed by Lowell W. Berry, President of the Best Fertilizers Company of Oakland, California. Shortly thereafter, I was requested to join the staff of the Northern California-Nevada Council of Churches as Director of the joint Church-Choir Festivals.

Since these are fundamentally ecumenical religious church festivals, they are sponsored by the Council of Churches and the Ministerial Association in conjunction with choir directors. It is felt that this comprehensive type of patronage contributes toward meeting the challenge of the unchurched world that "we do not practice what we preach" and testifies to the brotherly love and good will prevailing among the various denominations.

At the time I undertook this post, only four projects were conducted yearly, as my predecessor's demanding teaching schedule at the College confined his festival activities to two days weekly. Consequently, in an effort to expand the scope of these projects, my entire efforts were dedicated to field work, resulting in the production of twenty-seven yearly festivals by this current season.

During its forty years of existence, the program has been beset with many difficulties. A major problem

has been the qualifications of the choir directors themselves, whose widely varied musical and educational backgrounds have naturally been reflected in their degree of competency. Frequently selected on the basis of their ability as an instrumentalist or singer, many choir leaders are untutored in the technique of conducting, inexperienced in the administration of a choir and oft-times without knowledge of the repertoire when they first enter the profession. Attempting to combat this deplorable deficiency in training, colleges and universities have incorporated choral workshops, clinics and seminars into their curricula, but the deficiency still persists.

## Facing Difficulties

In the early years our endeavors met with numerous obstacles: there was a lack of co-operation on the part of the choir directors and singers, whose time was almost completely consumed with their regular choir work; extra rehearsals of massed groups were poorly attended; and the festival numbers, though suitable for large groups, posed insuperable technical difficulties for the small groups. Since then, a workable plan has been evolved whereby choir directors meet with the guest conductors to decide upon works that are within the technical capacities of the majority of choirs involved. This has proved an effective approach except in those cases where we are dealing with leaders who, because of technically superior choirs, are sometimes disinclined to participate with less experienced

groups.

Another innovation has been the selection of music, which is now chosen with a view to its serviceability in the active, year-round repertoire of every congregation, rather than for its sole use in an isolated project,—that of the festival itself. To circumvent the problem of attendance, preliminary rehearsals are conducted by the regular choir director in preparation for a massed guest rehearsal that is held the night preceding the festival; and the credit given to local choir conductors for the festival preparations has stimulated their desire to co-operate in this manner.

The replacement of performances by individual choirs with programs entirely composed of massed numbers has eliminated the element of competition. This is consistent with the fundamental aim of these festivals, namely, the highlighting of sacred music as a means of worship and *not* the personal aggrandizement of the individual conductor.

Most programs comprise ten numbers: two groups of three works each; two stanzas of three different hymns, which provide the congregation with an opportunity for active participation; three closing selections and a spoken benediction given in conjunction with a choral response, which is frequently *The Lord Bless You and Keep You* and the seven-fold Amen by Peter Lutkin. Compositions are not necessarily deter-

(Continued on page 23)

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*The writer of this informative article is famous for his 28 years of effective work as Executive and Music Organizer of the Flint Community Music Association, from which he retired in 1949. He has since shown equal ability in the activities here described.*



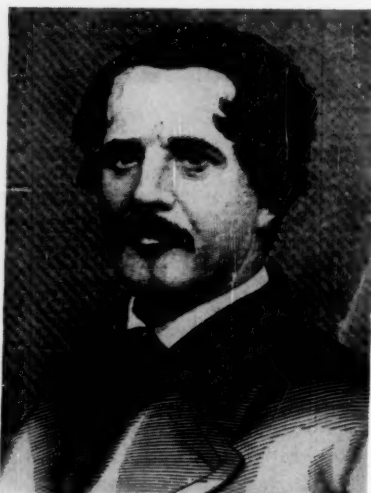
# The Tony Pastor Collection

CHARLES HECHLER, JR.

ON the evening of July 7th, 1873, over 3500 people packed Nixon's Amphitheatre in Chicago. At least 500 more, reported the *New York Herald*, were turned away, "unable to get even standing room." Tony Pastor and his Travelling Troupe—"the prince of minstrels," with the top variety show of the day—had come to Chicago for a two-week stay. It was a year earlier that the *CLIPPER*, predecessor to *VARIETY*, had reported that Pastor opened at Nixon's "to the largest audience ever inside the place."

Midway in a singing career of well over half a century, immense enthusiasm was the keynote of the welcome which greeted him in city after city. "He is known," said the Syracuse *COURIER*, "from one end of the country to the other as the leader of comic vocalism . . . Every seat, every stool, and in fact every available standing place was occupied . . . Tony Pastor received a perfect ovation and was again and again called out, and it was almost impossible for him to retire from the stage."

The music of Tony Pastor was the fun music of his day: the songs on the Hit Parade of 1860 to 1908. Some he sang himself; the rest is the music of Fred Stone, of George M. Cohan, of Weber and Fields, of dozens of others who set the pace at Pastor's Theatre. That pace was quick and clean, and very close to the pulse of real Americana. It was before the day of Trendex, or wire recordings, or the movie soundtrack through which we can so easily trace and



Tony Pastor  
(From the Hechler Collection)

replay the top tunes of this century. But we do have the programs, the sheet music, a good many of the scripts and—best of all—a series of over 700 of the original orchestrations which Tony Pastor used in the old Broadway Music Hall in 1861 through his career as a singer and a manager—first on the Bowery, later at the Opera House which bore his name. "There," said Daniel Frohman, "the variety shows offered by Tony were the funniest in Town."

"How do you get your songs?" he was asked in an interview.

"I have people writing for me."

"They are not all written by one man?"

"Oh, no. I have men writing for me in different parts of the country, and always someone in England too. Anybody that has a good song that will take with the public can always find a purchaser in me."

"Are you hard to suit?"

"Well, that is not the question. The public is hard to suit. I get my bread and butter and beer—yes my baldheaded friend, and that diamond pin you are looking at—I get all

these things from the public and it is not so easy to suit the public as you may imagine. I may buy 400 or 500 songs before I find one that will suit me."

When he sang *Whoa, Emma*, in 1878, the *NEW YORK TRIBUNE* said "it is in the mouth of every American citizen." During his circus days in 1859, *Lucy Long* was one of the first hits that Pastor featured as a singing clown. Later, in the 1860's, he was best known for *Root, Hog or Die*. It was at Pastor's Theatre that he gave the first performance in America of Harry Dacre's great song, *Daisy Bell* (or *A Bicycle Built for Two*). But perhaps if the roster of all the 2,000 songs in his repertoire were checked, it might be found that *Down in a Coal Mine* achieved the greatest popular acclaim.

Joseph B. Geohagan, a native of County Galway, in the west of Ireland, wrote it. He had migrated to Edinburgh, became a schoolteacher, and was Choirmaster at the Old Greyfriars Church there for 25 years, starting in 1857. As a sideline he wrote Music Hall songs: *Cockles and Mussels*; *Hey! John Barleycorn*; *Bread, Cheese and Ale* (a "convivial ballad"); but none achieved the popularity of *Down in a Coal Mine*. The song had a natural quality to begin with, and the momentum of popularity which Tony Pastor added by singing it from Maine to California in the 1870's made it an American hit of that decade. It was in the fall of 1872 that a correspondent for the *ST. LOUIS REPUBLICAN* made a visit to Pastor's Opera House and forwarded this dispatch back to his paper:

"I have made up my mind (that) the average American citizen, the unadulterated native of the Bowery, demands and receives a better class of amusement for his money than the bloated aristocrat of the West

Charles Hechler, Jr. is the owner of the largest and most complete collection of materials connected with the career of the great Tony Pastor (not to be confused with his modern namesake). This treasure of Americana, now made available to TV, motion pictures and the stage, includes portraits, sheet music, vaudeville sketches and a wealth of personal and professional data. Mr. Hechler's home is in Roslyn, N. Y.





Tony Pastor's Theatre  
(From the N. Y. Public Library Theatre Collection)

side of town. Tony has an immense gallery, always packed with the boys, very ragged, very wild and unkempt about the head, but orderly and critical and heavy on choruses. Tony has inaugurated the custom of allowing the gamins to come in on the chorus of *Down in a Coal Mine*. Great Caesar! With the opening note of their allowance the roof seems to rise. Every boy avails himself of the opportunity, and the effect is stunning. Tony Pastor is a capital singer. There is a sympathetic chord in his voice, and an absence of all effort in his manner that makes his songs always admirable. He has taking tunes and capital words, generally of his own composition . . . Beside the gay and entertaining manager, he is backed by the best Dutch vocalist in the country, Gus Williams; by the best song and dance men in the business, Harrigan and Hart; and from week to week he engages specialties who are starring in the variety halls about the land. All of this constitutes one of the most enjoyable performances in the city. Let no St. Louisan think he's seen all of good in New York till he has been to Tony Pastor's."

The strong points of a variety show, said one scribe, "are its lightness—it never strains or bewilders the intellect—and the ability to furnish something suited to the taste of everyone." "Tony Pastor," said the *ILLUSTRATED TIMES* in 1879, "must be classed as the most eminent in that branch of amusements which

go under the head of variety. Indeed, he may be said to have been the inventor of that agreeable *mélange*, which offers so many attractions to the spirit-wearied merchant and mechanic of all great cities." While the *DENVER TRIBUNE*, in an interview of that year, attributes the first programs of this type to the *café chansons* of France and the Music Halls of England and Germany, the *DICTIONARY OF AMERICAN BIOGRAPHY* places a finger on the real key to his success: "His performances were intended to be 'unexceptionable entertainment where heads of families can bring their ladies and children,' in distinct contrast to most of the music halls of the day." As Fred Stone put it in his act at Pastor's: It was "a program to which a child could take his parents."

Among the boxes of music which Tony Pastor saved are over 200 original scripts for these shows. Some, like the operettas in which Lillian Russell first starred, were with music. "Ten encores of that song never tired me," she wrote of *In the North Sea Lived a Whale*. There are piles—some 1400 pieces—of British music, songs from the Music Halls from the 1870's on. He had arranged to have the best tunes sent over from the continent, for it was not until 1887 that Pastor made the first of a series of trips to Europe. Back from these visits he brought not only new songs but new talent: contracts with some of the top stars of the music halls.

A Scranton paper as early as 1872 spoke of "the rendition by Miss Jennie Engel of the most popular London melodies, at present the rage in that great metropolis." She was one of the earlier "serio-comic" singers from abroad. But it was purely local talent—William (Billy) Jerome and Dave Fitzgibbon—who furnished Miss Vesta Tilley her top song on a visit to these shores in 1894. When, in top hat, cane and grey frock coat, she sang *The Man That Broke the Brokers Down in Wall Street*, it stopped the show. The fact that it may have been so patently a twist on Fred Gilbert's *The Man Who Broke the Bank at Monte Carlo* did not matter to the 14th Street audience; the lyrics now were closer home.

"Tony," said the *NEW YORK CLIPPER* in 1864, "is one of the most modest and gentlemanly performers to be found in the business." It was 86 years later, in 1950, that Joe Laurie, Jr. summarized once again the universal regard which people felt for Pastor: "He left a good feeling in the hearts of all the people who knew him. There never lived, then, or now, in or out of vaude, any better liked theatrical manager than Antonio (Tony) Pastor." ▶▶▶

Boris Goldovsky, Director, announces that all phases of opera will be studied during the fifth season of Oglebay Institute's Opera Workshop, to be held at Wheeling, West Virginia, from August 20 to September 3.

Summer activities on the West Coast include the following: *Western States Marching Band Clinic*, Pepperdine College, Los Angeles, California, with Jack Lee, head clinician—August 23-24; *Northern California Reading Sessions*, San Jose State College, San Jose, California, William Erlendson, principal choral director—July 12-14; *Arizona Reading Sessions*, Arizona State College, Flagstaff, Arizona, Gene Hansen, principal—August 20-22; *Southern California Reading Session*, Arrowbear Music Camp, Arrowbear Lake, California, Ralph Rush and Clarence Sawhill, principal orchestra and band conductors—August 26-30.



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# A Library For Listening to Music

JOSEPHINE K. R. DAVIS

IT IS nothing new to have music scores, manuscripts and books about music in libraries. Ancient kings and Medieval emperors and dukes were collectors of books, music and musical instruments. The little "studiola" brought over from the palace of Frederico, Duke of Urbino, and installed in the Metropolitan Museum of Art, depicts, in its exquisite intarsia, the kind of collection assembled by that patron of the arts. And of course monasteries and convents were repositories for precious manuscripts of chants, hymns, sequences and canticles.

But it is comparatively new to be able to *listen* to music in a library. Many colleges and music schools have used music on phonographs as illustrative material; it is of acknowledged importance in public libraries; and more and more secondary schools are setting aside one room, or one end of a room, for scores, books, recordings and players with *earphones*.

Why in a library? First, whether in a town or on a campus (and from here on this article will be referring to the campus library) the library is usually central to its patrons,—the hub in more ways than one. So, while in the library, students can study assignments in Music History, Appreciation and Theory, with books, scores and illustrations by recordings right at hand. The teachers of various instruments find the Music Room the ideal place in which to familiarize pupils with

more music literature than would be possible in any other way. Teachers of other subjects,—History, English, Foreign Languages, add not only sparkle and zest but breadth and depth by including in their assignments listening to the music and to the prose and poetry of different peoples and periods; and the students find the material in the room invaluable for "source themes".

Finally, another reason, but by no means the least important, is the real need for relaxation and recreation through listening to fine music. As far back as 1300 B.C. the most famous Egyptian "library", belonging to King Osymandias, bore an inscription which has been translated into the Greek words meaning "The Dispensary of the Soul", and today this applies as much to music as to books. Goethe is said to have called his private staff of musicians to play great instrumental music (the "great" was emphasized) while he was in the throes of writing some of his most important works, as he said, ". . . to calm my mind and set

my spirit free." Relaxation must come before recreation, and if you should drop in the Music Room some day after four and see the expression of happy release come over the faces of the students as they settle themselves in comfortable chairs for an hour of good listening, you would know that, for a period at least, tension was lessened. And who, in this nerve-jangling, atomic age, would not recognize the therapeutic value of such an island of calm? Besides this it has widened the horizon of many a young person whose musical experience had been confined within considerably narrower limits; and, again, it has afforded the answers to casual or intellectual curiosity.

Before installing such a room, the librarian would certainly want to visit several of the schools having the latest arrangements, to compare their adaptability to her own situation. Here are some practical details, based upon the writer's personal experience.

(Continued on page 26)

Mrs. Davis is Administrator Assistant and Librarian in the Music Department of the Northfield School for Girls, Northfield, Mass., with special charge of the Music Room in the school library. Her suggestions are therefore based on the most practical experience possible.



"Listen, darling — he's playing our song!"

An American Magazine Cartoon by Jack Markow



# Concerning Tonal Symbols

BAILEY HARVEY



A YEAR OR so ago, while looking for some choral works of Bruckner, I ran across a series edited by Eugen Thomas for the Universal Edition, under the imprint of the Vienna A Cappella Chorus. Some curious editorial markings drew my attention, and I found on the inside cover the interesting explanation. Throughout the score, in addition to the common editorial tempo and expression notes, were some new symbols, namely, a heavy circle, **O**, an oval on its long axis, and an oval on its short axis. The explanation was, to state it briefly, that each symbol called for a characteristic choral tone, or resonance, roughly symbolized in the shape of the mouth and resonance chamber.

Since that time, I have given intermittent consideration to the basic implications of this editorial direction, and have made some experiments in using the ideas in conducting chorus rehearsals. Without entering a discussion of specific application, and admitting oversimplification in a theoretical discussion, I should like to make some general observations on choral tone which seem to be useful in preparing choral works for presentation. Let me add

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*The author of this article has been for some time a member of the Speech Department of the City College of New York. He is noted also as a choral conductor, specializing in men's glee clubs, including such diverse groups as that of Columbia University, the New York Athletic Club and the Manhattan Chapter of the Society of Barber Shop Quartets. Mr. Harvey is also active in the Ivy League and Intercollegiate Glee Club Associations.*

that I do not consider the musical aims underlying this paper as new or original, but I offer my experience, hopefully, as a possibly different way of getting at them.

The human voice is capable of a remarkable variety of tone color. While each individual may have a characteristic or habitual color, timbre or quality, he is possessed of the ability to change the resonance characteristics until a given phrase of speech or song seems to proceed from a different person.

Choral tone is a composite of the qualities of the individual singers in the chorus. If each singer maintains his habitual method of tone production, that is to say his personal color, the tone of the choral group will tend to strike an average which will not vary greatly from chorus to chorus. There is a certain neutral or impersonal result which is hopelessly inexpressive in the portrayal of any but the most ingenuous music.

The choir or chorus director will consider it a worthwhile achievement to match the timbres of the voices in his group. His training work, in exercises and rehearsals, is directed toward the elimination of contrast, and the reinforcement of the type of resonance which satisfies his ideas of beauty. The well trained choir will reliably produce a musical sound of considerable beauty and identifiable personality, and maintain this sound through changes of tempo, dynamics and pitch.

The striking impact of the University of Helsinki Male Chorus, and of such foreign groups as the Don

Cossacks, may be attributed largely to unfamiliar and therefore exciting tone color which pervades their singing. Based on foreign speech and vowels, and on a quite different idea of how men should sound as a group, their sounds are a refreshing change. And this new sound illuminates music, otherwise familiar, with a new "orchestration."

Now, it may be observed that these choruses which bring new tone color to their performances, are also limited in their ability to change their characteristic tone. The chorus which gives a new thrill to Sibelius or Moussorgsky sounds inept in Palestrina and Handel.

It would seem possible for a chorus to be trained to vary its quality according to the music, and for its conductor to seek out the means of distinguishing the total implications of one choral composition from another. It would be rash to assert that we know exactly what tone is implied in each case; but it would seem useful to have separate ideals of tone for *Dich Teure Halle* and *How Lovely Is Thy Dwelling Place*.

It seems certain that most choral directors will attempt to make such tonal distinctions at one time or another, with varying degrees of success; but there is not much evidence of a regular, systematic application of the idea to each choral piece.

For instance, I have heard a fine women's chorus sing a Monteverdi composition with great beauty of tone, full of warmth, depth and passion. Later in the program, an Eliza  
(Continued on page 21)



# For a New Music Hall

[The following article, partially quoted, appeared in the January, 1837, issue of a New York magazine called *Knickerbocker*. (In those days they hyphenated the city as "New-York".) Today it applies quite adequately to the threatened loss of Carnegie Hall, which, 120 years after its publication, may be turned into a modern hotel. The sentiments expressed by the anonymous author are still valid.—Ed.]

THE benefits which flow from the cultivation of music have long been acknowledged to be great. The principles of patriotism, morality and religion are each infixed most deeply when whispered to the soul in the moving melody of song. How is the love of country enkindled by a national ode! Moral truth sinks deep into the heart, and is never forgotten, when conveyed there in the accents of music. The plaintive strain can melt the heart to tenderness and compassion, and the breathings of soft melody calm and cheer the troubled and sorrowing bosom. And who that has heard the chanting of solemn praise, in the worship of God, but has been carried upward in thought and filled with reverence and holy emotion?

It is the office of music to heighten enjoyment; and such is the organization of man that he feels impelled by the necessity of his nature, even in his rudest state, to seek for it in some form or other. Civilized and refined, if deprived of all music, he would feel life to be little less than miserable. It is because music is thus valuable to man that science has lent her aid, and art her skill, to render it as perfect in theory and practice as is possible.

On a few simple elements is based an extensive and profound theory, demonstrated by mathematical calculation and nice philosophical experiment; and to such perfection has the practice of each department of the art at length been brought, that an industrious application for years is required before anyone can claim the distinction of a master.

Happily, however, the gratifications which flow from music are not necessarily dependent upon such high scientific attainments; and the song of the untutored peasant often carries to the refined and cultivated mind a thrill of delight. . . . The



(Courtesy Idyllwild Arts Foundation)

efforts of the great masters in all the arts, destined to survive the longest, are those which present to the mind the most beautiful pictures, in a certain near conformity with the truth of nature. These remain as models for future generations, and all others are comparatively ephemeral.

Music is natural to man. The mother has scarcely presented the breast to her infant before she warbles music in its ear, and it listens with pleasure and is quiet. Thus pillowed, it drinks in melody, as the food of the mind; and when it hungers for that nutriment, it often attempts to gratify the desire, even in its tenderest age; its little song brings to itself the desired pleasure,

and to the ears of its parent untold delight. Surely, it is no marvel that we love music, and well might the great master poet denounce him who hath none in his soul.

A proper cultivation of the art should undoubtedly be regarded as a national benefit, inasmuch as it is calculated to promote individual and social happiness, and, with very few if any exceptions, may, like common education, be placed within the reach of all. . . . The day, we think, is not very distant, when a general knowledge of the art will be taught, and considered as a necessary part of a common education. No fears, we apprehend, need be entertained that we shall deteriorate in physical or moral power by a dissemination of such knowledge; on the contrary, we should be invigorated in both. . . .

Does not the exercise of singing strengthen and expand the chest and give increased activity and power to the vital organs? . . . If any deference is due to the opinions of eminent medical gentlemen, singing is certainly to be regarded as a means of preserving health. "Vocal music," says Dr. Rush, "should never be neglected in the education of a young lady"; and he adds that, beside its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. . . . "The exercise of the organs by singing contributes very much to defend them from those diseases to which climate and other causes expose them." . . . Without resorting to fable or conjecture, many well-authenticated facts might

be cited to prove the efficacy of music in *restoring* health; and its influence upon the social feelings and relations of life is well known to all, and argument is not required to substantiate it. . . .

The modern system of teaching is doing wonders, wherever it is introduced; and the black-board and a piece of chalk are found to be far more useful than the birchen rod and a labored treatise. It is with this simple apparatus that a whole community may be taught to read music with facility in a few short lessons. The experiment has been tried, and some thousands have been found able to perform together, after a very little practice.

In this way, music may be introduced into all our schools, without any loss of time to other studies, since it can easily be made to supply the place and office of a recreation. Children learn with surprising rapidity, when thus instructed, and the good effects upon the schools where it has been attempted are fully attested by the teachers.

As yet, we have no musical character as a nation; and the question which was once tauntingly asked may, with a slight variation, be repeated: "*Who sings an American tune?*" And who does *not* now read American books? So it may soon be said of music. Have we grown effeminate by paying some attention to literary pursuits? Are we less industrious,—less virtuous,—less happy

and prosperous on that account? Why then should we neglect to furnish for ourselves another source of intellectual gratification, — another proof that we are equal to any attainments within the scope of human effort? . . .

That which we most need . . . is the establishment of an institution for musical instruction, under the direction of a well-appointed and energetic government, in which competent and devoted teachers shall be employed, and regular instructions given, as in other institutions of learning. The only successful attempt, we believe, to establish such a school has been made at Boston, and that has been nobly sustained, is flourishing and doing great good. . . .

Secular music has attained to a high degree of perfection. It asks and it receives a liberal patronage,—for the public *loves music*; and genius brings its offering, and talent lends its aid, and skill exerts its power in that department only where genius and talent and skill meet their deserved reward. . . .

All efforts for musical culture and entertainment, however, are greatly impeded in this city by the want of a MUSIC HALL, suited to all the purposes of instruction, practice and exhibition. The "Handel and Haydn Society" of the "Town of Boston" find in Faneuil Hall a spacious and elegant room, suited to the grand scale of its operations

and the spirited and energetic government of the society. . . . The consequences of such efforts are to draw together talented and efficient professors, who, through their pupils and by their publications, are exerting an influence over the musical taste of the whole nation, enriching themselves and the establishments with which they are connected by the sale of more than three-fourths of all the music-books now used in the United States. If this be doubted, let the reader look at the imprint of the music-books in the market.

But the Hall,—the Hall! Will not the citizens of this great metropolis sustain such an enterprise? Who would not be proud to point the distinguished stranger from the old world to an edifice such as should grace the *first city* of the *new world* and say "*That is the Musical College of New-York?*" Were such a Hall provided, and proper facilities afforded for instruction in those departments of the art which are acknowledged to be useful, the moral benefits would soon be found to far outweigh the required expenditure, and the ultimate results would exceed all calculation. ►►►

Southeastern Louisiana College announces that, in addition to their regular summer session, there will be an All-Star High School Band with Al G. Wright, Director of Bands at Purdue University, as the guest conductor.

## THE MUSIC MASTERS

Often it seems a crack between the spheres  
Brings us the speech of some diviner plane  
When music, like a sorrowing world's refrain,  
Records a Schubert's or Tschaiikowsky's tears;  
Or calls, triumphant over tides and years,  
In Bach or Handel; when the thunder-strain  
Of Wagner aches in sweetness, power and pain,  
Or vast Beethoven storms to spellbound ears.  
Here, surely, is no language earth designed,  
But throbs from peaks beyond our sensual shore,  
When the clear soul, on the high gales of art,  
May catch the syllables of a greater Mind,  
And glimpse, through crevices of a half-shut door,  
The glory and flame in man's own hidden heart.

—STANTON A. COBLENTZ

## THE NEW MUSICAL

From overture, with brass galore,  
To final curtain,—what a bore!

Soprano (sharp) and tenor (flat),  
The villain (ham), the chorus (fat)!

The ballets "stark", the love songs "clever",  
The plot and climax trite as ever!

A raucous blare accords each number  
A stridency precluding slumber.

And yet, despite the critics' jeers,  
It's sure to run for years and years!

—ALBERT W. DOWLING

# Broadcasting the Concert Band

NOLBERT HUNT QUAYLE

**A**LTHOUGH we live in a jazz era, at the half-way mark of the 20th century, there are millions of music-lovers who yearn for the dynamic tunes which only a concert band is able to produce. Though there is an abundance of first-rate symphony orchestras here and there throughout the U. S. A., yet there is nothing which can take the place of a great symphonic band in the hearts of many people.

True, in various local communities, good bands still function for those fortunate music-lovers living therein. But thousands are deprived of the pleasure of enjoying expert concert band music via radio or television.

The principal objection to engaging concert bands by the leading networks would seem to be the excessive brassiness or stridency so characteristic of bands in general. There was one very fine concert band several years ago which played regularly over a nation-wide radio chain, but which has not been heard for some time. More recently, to the delight of concert band enthusiasts, a new ensemble was especially organized for both radio and TV programs. Unfortunately, this really great band was so top-heavy with superfluous brasses that many people, including the writer, were "allergic" to the extreme blare of brasses within the limitations of the

living-room. Then, too, quite a number of persons objected to the somewhat monotonous program routine, since certain selections were repeated "ad infinitum, ad nauseam." I note that this group is no longer heard via the air-waves.

"Highbrows" can frequently tune in to a symphony orchestra. Youngsters are favored with a wide choice of jazz groups which play incessantly. But what of the multitudes who are "in between," those who do not care for the ultra-heavy classics and who are "allergic" to modern dance music? Must they be deprived of great band music?

There exists a remedy for the situation, both obvious and simple, which bandmasters must apply immediately in order to enable multitudes to enjoy band music regularly as standard musical entertainment within the near future. This is nothing more or less than a revolutionary realignment of instrumentation which shall insure much less stridency, plus a correspondingly greater degree of mellow effects.

Sad to say, many directors are



(Wide World Photo)

utterly against such alteration, preferring to allow the "status quo" of instrumentation to remain just the same as it now is. However, there are also conductors progressive enough to approve of our ideas with respect to the scientific adjustment of concert band instrumentation to the sensitive radio-TV microphones in behalf of invisible audiences.

We believe that the clarinet section is the logical foundation of the concert or symphonic band, just as the string choirs uphold the fine symphony orchestras. The American Bandmasters Association states that a minimum 40% of clarinets is desirable, yet the majority of directors fail to employ the full quota within their ensembles. Of course, the smaller bands find it difficult to include 40% of clarinets without an inevitable sacrifice of brasses or a total omission of saxophones, with a consequent loss of effective tonal combinations, although the large bands do not have this problem. A giant pedal clarinet manufactured in France was demonstrated in 1940 at the New York World's Fair, where it created a profound sensation. Its tones sounded much like those of a monster pipe organ. A full band should include this instrument.

## Balancing Wood Wind

The number of flute and piccolo players should exceed that of oboe and bassoon performers, due to the more penetrating qualities of the double-reeds. A double quartet of flutists should at all cost be used within a full band totalling from 90 to 100 performers.

The oboe choir is inevitably more or less neglected by conductors. Bandmasters sometimes employ the contrabassoon in large bands, yet refuse to engage an extra player on the English horn so as to reinforce the oboes. The full band should include an oboe d'amour an instrument possessing an exquisitely luscious tone. The E $\flat$  contrabass sarrusophone (in reality a metal contrabassoon) should play against the oboe d'amour. These measures will insure a significantly richer bass register in the woodwind sections, benefiting the entire band.

The saxophone section is a connecting link between brasses and reed-woodwinds, and must be counted

(Continued on page 25)

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*Nolbert Hunt Quayle is the pen-name of a well known writer on musical subjects, who has contributed to a number of magazines, including MUSIC JOURNAL. He was the first brass instrumentalist ever engaged at Constitutional Hall, Washington, D.C. and has had wide experience with bands of all kinds*





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## Working for the Strings

ONE of the hardest working groups to meet in St. Louis during the recent convention of the Music Educators National Conference was the String Committee. No one can deny they are dealing with a tough problem, that of promoting the cause of more and more string instrument players and the development of standards that will help the educator with his string program.

The present string program got a major push during the MENC Convention six years ago, according to Robert W. Keyworth, President of the National Association of Musical Merchandise Manufacturers.

"At that time," says Mr. Keyworth, "the String Committee was reorganized under the chairmanship of Gilbert Waller, and for the first time the commercial interests were invited to take part in the work of the committee. This proved to be a most important move for everyone concerned.

"The move to bring the commercial interests into the picture provided two very important helps. In the first place, the manufacturers and distributors of string instruments were made aware of the educator's needs by sitting in on the committee meetings and working

with their members to develop new items. This in itself was a very big help.

"The second important fact was that the educators themselves became aware of some of the problems faced by the trade. They were made to understand why it wasn't feasible to have certain specifications on the low end models. And they also became aware of the necessity of 'educating the educators' as far as the proper specifications for instruments were concerned.

"Thirdly, a most important aspect of the situation was that a common meeting-ground has been provided, so that problems affecting both sides could be ironed out to mutual advantage. In fact, after working closely together for several years, the old suspicions and misunderstandings were eliminated in many cases, so that now both the commercial interests and the educators themselves perform as a closely knit team."

The informational aspects of the String Committee's objectives have certainly not been neglected, according to the committee's national chairman, Gilbert R. Waller. Already available are the following reports:

*Minimum Standards for String Instruments in the Schools*, prepared



(Photos by Courtesy Kay Musical Instrument Co.)



by Frank Hill and the MENC Committee on String Instruction, 1951.

*The Importance of Strings in Music Education*, by Markwood Holmes and the String Instruction Committee.

*Improvement in Teacher Training Curricula in Strings*, by the String Instruction Committee.

*Basic Principles of String Playing as Applied to String Class Teaching*, by Robert Becker.

*String Instrument Study and Playing*, by Gilbert Waller and the String Instruction Committee. ▶▶▶

## AS TO INTERPRETING OPERATIC ROLES

(Continued from page 7)

by revealing the character to him; for you cannot portray a character you do not comprehend. Similarly, and for the same reason, they help the audience receive it. But they are useless and empty without understanding not only of the role one performs himself, but of the motivations of other characters. It is not enough to brood on your own role; you must brood a little on the roles of others. For action and reaction, on stage as well as off, are mutually interdependent, and one performance sparks another. Without that "spark" which alone can animate the theatre, legitimate or lyric, the goal of the actor, to involve the audience emotionally, cannot be realized. And if the audience is not so involved, it has merely "seen a play," not participated vicariously in an experience.

Director Louis Applebaum announces that the second annual Stratford (Ontario) Music Festival, commencing July 7, will present 31 concerts. Participating artists will include Claudio Arrau, Rudolf Serkin, Martial Singher, Jennie Tourel, Regina Resnik, Duke Ellington, Dave Brubeck and a host of others. Also appearing will be a newly formed Festival Orchestra and a Festival Chorus. Under the auspices of the Royal Conservatory of Music, master classes will be conducted for two-week periods. Complete information is available through the Stratford Shakespearean Festival, 109 Erie Street, Stratford, Ontario.



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However, such tragedies are

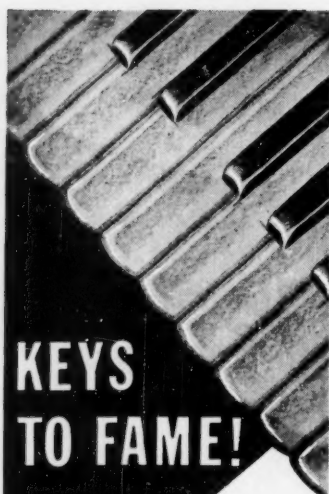
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## In and Out of Tune



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**C**AMPAIGN songs have always set a low standard, so far as the words are concerned, and the music has generally been borrowed from the past. One of the most popular of all campaign tunes was the veteran *Yankee Doodle* itself, which served various candidates for the Presidency up to and including Abraham Lincoln.

Two of the worst rhymes of all time appeared in the original text of *Yankee Doodle*, in reference to George Washington: "He got him on his meeting clothes, Upon a slapping stallion, He set the world along in rows, In hundreds and in millions."

But the campaign melody that covered the longest period of time (over a century) originated in a song called *Old Rosin the Beau* (sometimes spelled *Bow*), which was in effect the self-laudatory account of a lovable toper, ending with funeral directions similar to those of the more familiar *Tavern in the Town*. There were two songs in praise of Henry Clay when he ran unsuccessfully against James K. Polk in 1844, and both used the tune of *Old Rosin* (*Old Hal of the West* and *The Mill-Boy of the Slashes*).

Sixteen years later the same music was used for *Lincoln and Liberty*, which contained the lines: "We'll go for the son of Kentucky, The hero of Hoosierdom through; The pride of the Suckers so lucky, For Lincoln and Liberty too." In 1872 *Old Rosin* turned up again as the tune of *Straight-Out Democrat*, which was used by an independent group that did not care for either Horace Greeley or General U. S. Grant. Its last appearance was in the campaign of Wendell Willkie!

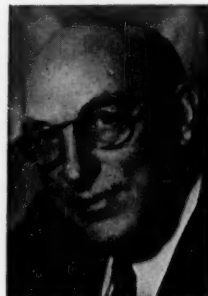
The supporters of Millard Filmore produced this gem of rhyming: "Old Mill Filmore, Not another pill more In our mouth, The quaking South Ne'er shall put a bill more." There was also one in favor of Stephen A. Douglas which rhymed "mixture" with "picture."

*Tippecanoe and Tyler Too* provided both a slogan and several campaign songs for William Henry Harrison, who died shortly after his inauguration. (In Maine there was a local reference in the lines: "She went hell-bent for Governor Kent, for Tippecanoe and Tyler too.")

Rhyming absurdities and musical borrowings were by no means limited to the old-time campaigns in our free United States. In 1912 William Howard Taft was described as "so faithful and benign" to fit the tune of *Auld Lang Syne*. Champ Clark, campaigning for the Democratic nomination against Woodrow Wilson that year, simply used the *Missouri Hound Dog* song ("You gotta quit kickin' my dog around") without bothering to change the words.

Alf Landon, running against Franklin D. Roosevelt, tried to get a campaign song to Foster's tune of *Oh, Susanna* without success, although cash prizes were offered daily by a New York paper for a practical text. One award-winner actually contained the couplet: "Come on, Alf Landon! Put on your hat and coat, Get marching to the White House before we all go broke."

In 1944 Governor Dewey had songs to the music of *Clementine* and the *Battle Hymn of the Republic*, to which the Young Democrats of America replied with a parody of Yale's *Whiffenpoof*. Incidentally, Mayor LaGuardia won his first campaign with the help of his favorite tune, the *Marines' Hymn*, originally written by Offenbach as a duet, *The Two Gendarmes*, in his opera, *Genevieve of Brabant*. A candidate for office is not necessarily restricted to bad words or music. ▶▶▶



## CONCERNING TONAL SYMBOLS

(Continued from page 14)

bethan madrigal, sung rapidly, seemed made up of unintelligible hoots. To me, it had some likeness to an octet of French Horns playing Gilbert and Sullivan.

One objection to Eugen Thomas' editing might be that there are probably dozens of choral tones; that using three is a crude limitation. My experience has been that to vary the normal tone of an established chorus at all is sometimes difficult, and that attempts to change the whole vocal approach will, at least at first, lead to a loss of efficiency and flexibility in volume and sonority. Therefore I have found it useful to select several short choral works which demand widely different vocal techniques throughout, and to work on them until they are reliably performed. These pieces are kept in rehearsal, almost in the manner of vocalises, and made points of departure for the demands for such tone color in new works. By the use of such models, it is possible to sing the Prisoners' Chorus from *Fidelio*, in English, to the words "O What Delight!", and avoid the normal result of such an undertaking, which is to have the piece sound like a high school assembly song. It may be added that the use of an appropriate tone color is the firmest groundwork for singing in a foreign language, since typically foreign vowels have primarily non-English resonances.

To sum up, one of the functions of choral singing is communication. Human beings, singing words, have the same responsibility to communicate as the orator in speaking. It is a commonplace of rhetoric that the speaker must suggest, in his own personal treatment of his text, the emotions he wishes to be felt by his audience. A chorus, singing intelligible words, cannot and should not try to make its point by a treatment of syllables as purely objective musical material. The entire emotional communication depends on the color and quality of tone and its flexible and appropriate variety in use. ▶▶▶

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THE INCESSANT pitter-patter of gentle raindrops continuing their earthward journey down the sturdy gables of the ancient Concert Hall can hardly be heard above the tense commotion and confusion of the back stage drama and the murmur and rustle of the audience. Secluded and apart from the hurried preparations, I am left alone to muse on the instrument which I am tenderly holding. Running my hand over its smooth, gently curved frame, I renew the mood of keen delight and pleasure which the viola has so often afforded me. How pleasantly rewarding it seems, to be able to produce the majestic tones of the vibrant and resonant viola!

Yet so few have experienced that same emotional satisfaction or derived the gratification from listening to its richness, that it causes me to wonder at the unawareness of the world. Indeed, it has been a personal compulsion and dedication to the value and beauty of tone peculiar to the viola that has prompted me to appear tonight as a solo violist. With my own limited facilities to realize the full scope of my instrument, I yet hope to convince an audience of the merits, rewards and pleasures derived from the viola.

It should not be concluded that the viola is completely unknown, for in every orchestra and string group it is a vital necessity to the balance of tone. Its vibrant tenor voice helps to furnish the backbone to a composition, although that capacity may consist solely of a succession of after-beats or counter-melodies. Yet the viola section is always hopeful that one of their rare solos will appear, to break the

studied monotony of their parts. To find a musical phrase where they may display their resonant beauty of tone in a solo passage without the careful coverage of the shrill violins and the gruff rumblings of the cellos and basses is the desire of every loyal violist. Constantly, when a solo is marked for the violas, it is also indicated for sundry other instruments. When a viola note is clearly discerned, the musicians fix a cold stare in the offending direction; and soon we must return to the regular pastime of our career,—that of being seen and not heard in any appreciable capacity. Once in a while, there kindles a brief flame of interest when the violas are heard, but the short phrases fail to convince before the fire is extinguished; and, once again, the ensuing after-beats bring on oblivion. Thus the viola, unknown as an individualized instrument, must content itself as a back-drop for the more spectacular members of the string family.

## Instruments Have Character

Perhaps instruments, like flowers and people, have definite character traits and, with such, must play the part assigned without any radical attempt at change. It is true that the violin is regal, showy, and demonstrative,—seeking and gaining much attention in the same manner as would a lovely woman who is sure of herself and her beauty. The cello is masculine in quality and gives a handsome effect by overtones of deep grandeur: The basses of the string group are possessed of a deep, massive strength of tone but are only capable of producing ponderously dull successions of notes in response to the demands of the orchestra.

Arrogance, pride and strength are easily noted among those string relatives. Such powerful characteristics only accentuate the modest, rather

*The author of this article is a student in Southwest High School, Kansas City, Missouri. Her essay was entered in a literary contest sponsored by the school and submitted to MUSIC JOURNAL by Robert W. Wilton, the school's director of Music Education.*



retiring manner of the viola. Like the violet that is often deeply hidden beside a wooded path and unnoticed by the throng of people passing on the main thoroughfare, the viola is unnoticed and unappreciated by the greater portion of a musical audience. On the other hand, the joy of chancing on a bed of sweetly fragrant violets gives a warm personal satisfaction which is comparable to the discovery of the soulful music of a viola! ▶▶▶

## CHURCH CHOIR FESTIVALS

(Continued from page 9)

mined by the church year, nor do we always present numbers in chronological order. The works usually represent composers of various countries, although on one occasion the program was devoted exclusively to American compositions. In order that all the churches may co-operate, we have found it essential to extract portions of the Scriptures for our texts. For this purpose I have a card file of Scriptural sources, in addition to my bulletin which contains a chronological arrangement of church composers.

### Warm Up First

Subscribing to the practice of athletes, who never undertake any activity without preliminary exercises, I always precede my rehearsals with a "warm-up" period, which is conducive to the easy and free flow of the voices. Though not unique, this procedure involves principles of voice delivery evolved from my own experience as a professional singer and from studies with various voice teachers. By following this and other efficacious voice techniques, singers should not suffer from a tired voice after a two or three hour rehearsal, though it is to be hoped that they *do* suffer from a tired mind, as an indication of having been constantly alert.

These festivals have been held in over thirty California cities, some for as many as four seasons. Though each community has had to bear its own local expenses, the Lowell W. Berry Foundation has defrayed the expenditures incurred by my wife and myself. ▶▶▶



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## MOZART CARRIES THE MAIL

(Continued from page 5)

for increased propaganda in favor of the "master race," not to mention added revenue to a shrinking war treasury, issued an attractive rust-colored stamp (illustration no. 2). Nazi-engulfed Czechoslovakia was quick to fall in line with a Bohemia-Moravia set of stamps and tabs, shown in illustrations numbers 3 and 4, featuring the composer and his harpsichord on one pair, with the old Prague theatre where *Don Giovanni* was first produced and two measures of music from the opera on the other pair. Only the evaluated section of the pair was good for postage, the tab merely going along for the ride.

Now, in 1956, comes the deluge. In rapid succession Austria (no. 5), Eastern Germany (nos. 6 and 7), (the Russian "democratic republic," if you please), Western Germany (no. 8) and Belgium (nos. 9, 10, and 11), have all come forth with Mozart stamps since January. Still to be heard from are Czechoslovakia, whose issue has been announced for

some time this year, and France, which is rumored to be considering a Mozart issue. The stamp plans of the latter, however, are about as mercurial as her government, so don't plan too heavily on that issue.

Six of the stamps illustrated are of a type unknown to patrons of the United States postal system, and therefore something of a novelty to Americans. A close examination of numbers 2, 3, 4, 9, 10 and 11 will reveal that a certain sum is added to the nominal value of the stamp. This "plus" figure, paid in addition to the regular postal value of the stamp, is allocated to a charity—sometimes specified, sometimes not—so this type of stamp is known as a "charity issue," or "semi-postal." This is a favorite method of supporting national charities in certain countries.

For example, the three Belgian stamps, numbers 9, 10, 11, carry a surcharge to be placed at the disposal of the official "Pro-Mozart" committee which was formed with

the blessing of Queen Elizabeth, a sincere patron of the arts. The funds so raised will be used to promote a new printing of the complete works of Mozart by an international committee,—the "Internationale Stiftung Mozarteum" in Salzburg.

These three stamps picture the composer as a child of seven, when he was received at the Palace of Charles de Lorraine in Brussels, the first measures of a sonata composed during that visit, and the front of the palace where the little boy performed for royalty.

The music in the design of the German stamp, number 8, is the first theme of the second movement of the piano sonata in E $\flat$ , K 282.

In conclusion, it should be mentioned that Mozart, although he appears on more postage stamps than any other composer, is but one of many musicians and musical subjects so featured. There are, literally, hundreds of "music" stamps, and many are the philatelists and musicians who have made an interesting collection of them. They report that the building of such a collection is not only fun but instructive as well. ►►



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## BROADCASTING THE CONCERT BAND

(Continued from page 17)

ed as a separate unit. Saxophones have won their spurs even in major symphony orchestras. Small bands of less than thirty players should have clarinetists double on "saxes" when needed.

Bass viols are purely orchestral in nature and are absolutely out of place within the concert band. While it is true that a number of first-rate conductors employ bass viols in their bands, nevertheless such giants as Gilmore, Sousa, Pryor, etc., never tolerated these instruments. Some directors insist that the bass viols "smooth" their tuba sections. But in a band fully equipped with various low register woodwinds, "bull fiddles" are superfluous. I have yet to hear a bandmaster plead for the inclusion of cellos to "smooth" his trombones or euphoniums.

The harp is the sole stringed instrument essential in both band and orchestra. This noblest of musical instruments is required in many notable passages, and there is no adequate substitute.

Two percussionists will suffice for bands of less than thirty-five performers. A clever "chef d'orchestre" will spice his musical feast with caution, but in full bands of from 75 to 100 players, four "battery men" and two harpists should be utilized.

Drastic changes must be made within the brasses ere the symphonic band can hope to attain the status of standardized entertainment on the air. The cornet, that favorite solo instrument in bygone years, seems to have disappeared altogether in many localities, yet the trumpet which is so popular nowadays is better suited for symphony orchestra work. I strongly recommend the adoption of the Continental custom of employing the deeply mellow Fluegelhorns as solo chair brasses, with cornets on first chairs, trumpets on second and third chairs, and, in full bands, a bass trumpet which is scored prominently in Wagnerian operas, etc. The famous Garde Republicaine band of Paris uses Fluegelhorns as recommended here, and the tonal effects are simply marvelous.

Euphoniums should be of the "Pryorphone" variety, with both bells curved forward for the sake of sonority. The E-flat tuba is no longer

tuba being played exclusively. The modern recording model tubas are generally superior in intonation to Sousaphones.

Finally, good programming is all-important. Many listeners "at home" are middle-aged and older people who miss hearing melodies which were greatly loved long ago. An "aerial concert band" must be mindful of the character of its invisible audiences and be careful to cater to used by modern bands, the B-flat

their taste. Scores of beautiful, stirring compositions very rarely played nowadays would literally sound new to multitudes of our young folks. >>>

In its summer session, from August 5-18, the regular faculty of the Western State College, Gunnison, Colorado, will offer instruction in various aspects of music education, composition and conducting; private tuition in vocal and instrumental studies; and participation in the camp's symphonic orchestra, choruses and concert bands.



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## A LIBRARY FOR LISTENING TO MUSIC

(Continued from page 13)

It would seem ideal to have all audio-visual rooms and equipment on the lowest floor with a separate entrance to lessen the crowd milling around the main floor. For a school of a few over five hundred, a room 25x30 has proved ample for the largest groups, and comfortable for smaller classes. It is attractively furnished; well ventilated by two large windows set high (and with handsome gold-colored draperies); well lighted by silvered over-head lights, with a floor lamp by each player; its walls are a golden-yellow on three sides and a soft green on the fourth. Shelves for books line the West end; two rows of sectioned shelves (high and deep enough to hold the largest phonograph albums) line the South side while the East end and the

space under the windows on the North are given over to the two players (one with three "jacks" the other with two), tables and big, comfortable chairs.

Committee heads (student or faculty) sign at the desk (main floor) for the use of the room for meetings, using the records to break the ice, or to top off their business with friendly talk, to music. Also, it is a welcome variation from the routine class-room when teachers sign to bring their classes there for special projects or conferences. "Interest Groups", especially those musical, sign for their activities for Thursday afternoons, or Friday or Saturday nights.

The records show the wide interests and preferences of the students

as well as of the Faculty and the Library Committee, because everyone is invited to send in requests. These are listed and passed on by a committee, who check them against Library and Music magazine lists, and by hearing as many as possible.

For co-ordinating music with other subjects, or vice-versa, there is a small but choice collection of records of some of the greatest speeches, plays and poetry, of all time, and of diction studies in various languages (including English!). There are folk songs, national songs, ballads, art songs—secular and sacred. There are compositions to be used as examples of the sounds and uses of different instruments; also some for the study of various musical forms and periods, so that the chronological development of music and its relation to history and ideas can be readily traced.

In books there is material showing the correlation of music with religion, history, literature and art, as well as the most specifically technical volumes on Theory, Harmony, Appreciation and Music History. There are a few reading scores and anthologies containing examples of music from the beginnings through the Renaissance, with plans for others to bring the music up to date. All biographies of those who interpret or perform music are still kept in the general biography section, but sometimes certain ones are borrowed and put on "Reserve" for a limited time in the Music Room; but biographies of composers, singly and collectively, are kept there steadily.

Several magazines may be found on the tables and shelves, for reading there, or for charging out.

There are definite regulations, but not too many of them, regarding the use of the players. During the class periods, 8:25-4:00, the players may be used only with earphones. Upperclassmen, not in good standing, and Sophomores and Freshmen may use the players only after 4:00, and then the use of the earphones depends on whether other students come in for study or recreation. On regular "Study Hall" nights when the library is open, earphones must be used, but on "free" evenings they need not be used as long as the volume is kept down so it cannot be



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**O**utstanding private high school, enrollment Hawaiian children, Honolulu, Hawaii, is looking for man director of choral music to fill a half-year's sabbatical leave approximately September 1, 1956 to February 1, 1957. This position is not productive of substantial remuneration, but the opportunity for a visit to Hawaii and work with most interesting students should be appealing to the proper person.

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## Choral Numbers for S.A.T.B.

by the Late Charles F. Bryan

Amazing Grace ( <i>Southern White Spiritual</i> ) (No. 3764).....	.20
Charlottown ( <i>Southern Folk-Song</i> ) (No. 8136).....	.25
I Have A Mother in the Heavens ( <i>White Spiritual</i> ) (No. 8135).....	.20
Promised Land, The ( <i>White Spiritual</i> ) (No. 8134).....	.20
See Me Cross the Water ( <i>Southern Folk-Song</i> ) (No. 8427).....	.25
Skip-To-M'Lou ( <i>American Folk-Song</i> ) (No. 8949).....	.25
Turtle Dove's a Callin' ( <i>From "The Bell Witch"</i> ) (No. 8777).....	.30
Who's Gonna Work for Me? ( <i>Negro Spiritual</i> ) (No. 8907).....	.25

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heard in any other room in the library.

The care of the records and of the players does require thought and regular attention. The albums more or less take care of themselves, after proper vertical shelving is provided, though even they need checking and alphabetical arranging by composers, and the pockets must be kept in repair. It has been found to be a saving of time and tempers to have a special section for the incomplete sets which have some remaining good parts. The single LP's need more constant attention, as the sleeves wear out and need mending and relabeling. When these "sleeves" pass completely out of the realm of usefulness, folders may be bought, with spines wide enough to take the name of the composer and the composition. Alphabetical guides made of heavy mounting-board cut to the height and depth of the shelves are the greatest help in keeping the records in order and findable. Separate texts and notes are bound in manila folders, and a note to that effect is made on the card. Then there is the matter of keeping the records clean, for their protection and that of the needles. All records are inspected when they are charged out and when returned, and must be taken and returned in canvas bags supplied by the library. The bags and the records are charged out at the main desk on their respective yellow and blue cards.

The players respond to good care, —making sure that they are turned off and closed when not in use. When using them manually, the arm should be let down gently for the good of the arm itself, the needle and the record. If this library is in a secondary school, a brief, humorous skit at an assembly can make clear the proper use of the player better and with a lighter touch than a lecture on the subject.

As the collections in the Music Room grow, they will require the attention of a part-to-full-time supervisor—one with librarianship and a knowledge of music. The project is an expensive one—in initial out-lay, in upkeep, in replacements, in time and in staff, but most libraries which have tried it would say it had become an important part of the library and of the life of the community. ▶▶▶

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## From our Readers

THE article in a recent issue of *Music Journal* by Dr. Paul Nettl, entitled *Mozart's Character and Personality*, interests me particularly inasmuch as I recently published a biography for young people, *The Story of Mozart*. While I made use of the same sources as Dr. Nettl, I came to somewhat different conclusions.

Mozart is described as "an insignificant little man—... his features not in the least impressive, no trace of genius in his face." According to the testimony of contemporaries, Mozart's head was unusually large in proportion to his undersized body. He had a jutting, aggressive nose and expressive, protruding, blue eyes. He was perpetually alive, his body in motion, eyes flashing, restless mind creating music while he jested or danced or made love or kissed royalty's hands. Michael Kelley, who sang the lead in the *Marriage of Figaro*, wrote with enthusiasm of the radiance which emanated from the little man. "Insignificant"?

The estimate of Mozart as a young man by Baron von Grimm is quoted at some length. Grimm saw him at his worst in Paris. Much flattery but little opportunity to make music had come his way. His mother had died there under most distressing circumstances. His unrequited passion for Aloysia Weber was on his mind. And finally, his domineering father kept nagging him by letter, urging him to make money, and above all to write music that the "long-ear" Parisians would buy. He expected Mozart to compromise his musical integrity!

Grimm and Mozart Senior made no allowances for Wolfgang. Both were elderly men reared in the German tradition that "Father knows best." They had not enough psychology to understand Mozart's difficulties nor enough sense or humor to smile at the seeming irresponsibility and frivolity in which he sought to escape them. It took strength, not weakness of character to stand up to Papa, Grimm and Paris, and continue to compose.

This is true too of the last ten years of his life, "years of great financial distress, all alone, pressed by creditors, mocked by fate, and knowing that innumerable bunglers and incompetents had preference over him." During these years, he composed his greatest music. Surely not genius alone, but strength and determination enabled him to leave the world a priceless heritage when he died. No weakling could have survived and triumphed over adversity as he did.

—Helen L. Kaufman

CONGRATULATIONS on the fine article by Richard Ellsasser. It should be of vital interest to all progressive organists, including the electronic experts.

—S. Lewis Elmer, President  
American Guild of Organists

I AM overcome with nostalgia. . . . Your magazine opened new vistas for better programming in Youngstown's Motion Picture Council. Thank you sincerely.

—Ruth Lockson,  
Youngstown, Ohio.

JUST a note to tell you how delighted I was with the way things worked out with my article and Marni Nixon's picture. . . . I appre-



"Can I get this tuned by seven tonight?"

an article of this sort, and I need not tell you how much it means to me to see these ideas published for general consumption.

After the many years that the general music public has been bamboozled into believing that its confusion and lack of satisfaction with modern music are both of necessity its fault and not the fault of the composer, it is, in my opinion, most important to give the other side of the picture too. That is why I am really obliged to you for having given me the opportunity to reach the interested *American Audience*.

—Ernest Gold, Hollywood, Cal.

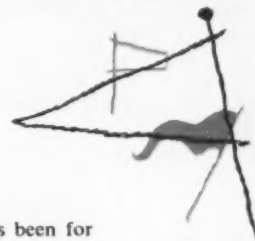
## NEW LIGHT OPERAS

THE old musical dishes of light opera no longer have to be warmed over for public school consumption. For with *All in Favor* and *Yankee Doodle Rainbow*, co-authored by James Leyden and Lee Benjamin, something new has been introduced in the form of musical-dramatic presentations. Written especially for high school and college performance, these plays were created with school production problems in mind. They are scaled to the needs and abilities of young actors, singers and dancers, but they contain all the potential of a fast moving Broadway musical.

Lee Benjamin is a dramatics teacher and speech therapist at the Horace Greeley School in Chappaqua, and Jimmy Leyden is a well known arranger, conductor and composer. Recognizing that the demands and tastes of young people were frequently unsatisfied by the dated musical comedy stable of "war horses," these authors were inspired to compose works specifically designed to meet the taste and imagination of today's youth. And they believe their aims have been achieved in their two creations, *All In Favor* and *Yankee Doodle Rainbow*, both of which offer moderately sophisticated plots, music which is suited to youthful vocal apparatus, and sets, costumes and staging techniques that are simple and easily handled under conditions of minimum rehearsal. Both shows have already been tried out with considerable success. ▶▶▶



## Fred Waring Choral Music for Younger Singers



One of the most frequent requests from Waring Workshop members has been for choral music for younger voices that would retain the same smartness of style and distinctive characteristics as the Fred Waring arrangements for more mature groups.

These requests have prompted the publication of the Waring Teen Chorus Series of individual choral arrangements, plus three outstanding new collections of choral music. Each is unique in its varied selection and original treatment of songs particularly appropriate to young voices . . . and in the careful consideration of ranges and interesting vocal lines for each part.

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For Treble Voices. By Livingston Gearhart. 49 songs for two and three-part treble voices that provide useful and enjoyable singing material for concert and classroom in intermediate grades and junior high school. In addition to delightful settings of songs for special occasions and holidays, A SINGING BEE furnishes valuable supplementary singing material for teaching musicianship and introducing part singing in the general music class. Also noteworthy are Mr. Gearhart's imaginative piano parts that are more than the usual accompaniment—yet simple to play—and add greatly to the refreshingly different sound of A SINGING BEE.

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### Youth Sings

For SAB Groups. By Harry Simeone. 40 two and three-part songs for 'teen age groups in school and church (S.A.B.). Fun and folk songs . . . hymns and sacred songs . . . patriotic songs . . . Christmas songs . . . spirituals . . . plus 9 Simeone "originals." YOUTH SINGS features interesting and melodic voice parts for each section—especially for the boys—plus a rhythmic vitality that appeals to the 'teen age singer and brings forth a natural and enthusiastic response.

SB & SAB \$1.25

### SONGFEST

For the Beginning Four-Part Mixed Chorus. By Harry Simeone. In this collection, Mr. Simeone provides a continuation and extension of singing enjoyment for the young choruses who have shown such great enthusiasm for his YOUTH SINGS. In addition to applying his sparkling style to an interesting and varied selection of material, Simeone's treatment of the tenor part is exceptional. Written within a range of one octave, the part at no time goes above the tenor staff and is easily singable by the beginning tenor section, which may include a number of changing voices. For the director who prefers four-part music for junior high groups or for the conductor looking for good introductory material for beginning high school mixed chorus, here is an excellent book that will provide outstanding training and performance material.


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